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proach the excellence of antique specimens. Lo, too, with Venetian glass and silk embroideries. But why further enumerate. If old arts die, new requirements evolve others in their place. No preceding century approached the present in beauty and variety of decorative enrichments. If we have lost some secrets, we have recovered others, and the spirit of inventiveness is ever at work.

LIGHT AND COLOR.

By HESTER M. POOLE.

SOMETHING which many decorators and housekeepers have yet to learn is to adapt wall-tints to the exposure of the room. Russets, citrines, olives and browns dominate in long narrow suites lighted from the north, while rooms with a southern outlook glow with cream and gold, yellow and crimson. Whatever for the moment may be the prevailing mode is slavishly followed. "It is the style, you know," settles the question of light and color.

The drawing-room may as well be sacrificed to the god fashion irrespective of artistic sense, but the sitting-room and bed-chambers never. For the mood and in some sense health, of those who sit within doors day in and day out, deserve consideration. Take for instance olive, citrine, or dull brown for a room looking northward, or even a deep crimson, the shade that kills and absorbs all artificial light, unless it be the electrical lights which is not yet subservient to ordinary lares and penates. Who can doubt that the temper and cheerfulness of the habitual occupants of such a room will suffer sad eclipse?

For a sitting-room with a northern exposure or one dimly lighted, nothing is more satisfying than a wall-tint of lemon. If it be paper there may be small indeterminate figures in orange or a pale golden brown and the ceiling ought to be lighter than the sides, hardly more than an ivory. It will not take offence at the juxtaposition of any natural wood nor of that painted brown, steel color or electric blue. The furnishings may be dark wood brown, citrine or blue, anything which accords with the yellow. It is the reflection from large masses of color which gives rise to cheerfulness or depression, not that from furnishings. A sitting-room which delights all who enter, is covered with ingrain paper of peacock-blue tint. The deep frieze, also solid ingrain, is simply terra-cotta red, the picture moulding being a narrow strip of ebonized wood; but the glory of it all is in the ceiling.

Only two windows looking westward light the long room, and from them seems to stream a deep yellow radiance as from the setting sun. Gradually melting and fading away, it blends into a delicate blue which grows deeper when it meets the opposite wall. A few light clouds flee away on either hand, and an occasional bird flits from side to side. Then, as if the walls were an enclosure opening heavenward, the tops of the rose-vines come trailing up unconventionally as roses will, bearing lush yellow, pink and rosy beauties, half open buds and leaves of various sizes, decreasing and ending before reaching the center. In one place a couple of bright hued birds are picking at a detached flower, at another the petals are falling from the stem. It was the work of an



AN INDIAN ROOM, BY HELEN HYDE. (See page 38.)

THE DECORATOR AND FURNISHER.

artist who loved roses and the open air and whose labor was *con amore*.

Yet it was all done in a few days, not more than six or seven at most. The expense was less than that of tapestried walls and an ornate ceiling, and how much more delightful the effect. It gave the occupants a sense of freedom, of repansion, as if the sky were raining down light, loveliness and fragrance. Nor was there so much as to seem labored or disturbing.

Among our people there is fast growing a fine sense of color, but, as a mass, they still lack boldness and independence. Originality is susceptible of cultivation, and in that regard the DECORATOR AND FURNISHER is a generous helper.

RANDOM NOTES.

A NOVELTY in appliqué work, in imitation of wooden fret-work, consists of a regular wooden frame enclosing, instead interlaced silken cords, closely imitating the style and appearance of woodwork. This, while not so expensive as woodwork is much more attractive and catching, as it admits of a great variety of coloring and is something which the amateur, with no great amount of skill may accomplish.

Another new idea of appliqué work is the cat-tail cord, which is made in imitation of the popular summer shrub, so much in demand for decorations. When this tacked to a pretty fabric for a background, it is a unique piece of adornment. It may be used for mantle falls, lambrequins, chair valances, etc., etc.

At a recent dinner given by a lady in San Francisco, the triangular table was used. Three long tables were arranged in the form of a triangle, in the centre was a round table bearing the floral center piece, which was a large Japanese vase filled with Easter lilies and their leaves, the open space being filled in with foliage plants. The hostess was seated in the center of the base of the triangle, and to her right were the favored gentlemen; the host was seated at the point of the triangle with the most distinguished lady at his right. The beauty of this arrangement is that all the guests face the host and hostess. The decoration of the three tables was the same, pink silk covered with Parma violets; little Japanese baskets gilded held bon-bons for each lady.

A hot-potato napkin is one of the latest novelties in fancy napery. A half-yard square of linen, either hemstitched or fringed makes a good groundwork for decoration. Diagonally across one corner the words "Hot Potato" are worked in outline; the remaining corners are filled with potato blossoms, initials or small heaps of potatoes as ones fancy dictates. Hot corn and hot roll napkins are made in the same way varying the design to suit the subjects.

A pretty portiere is made of steel colored satin damask, surmounted by a mahogany colored frieze, eighteen or twenty inches from the top of the fabric. From this hangs a row of bandeau fringe; the loosely suspended strands are of three different lengths, six, eighteen and twenty-four inches; from the end of each hangs a ravelled silk tassel.

A drapery for doors or upper parts of windows to cover stained glass, or to serve as a lambrequin, is made of seine, a fishing-rod used in place of a cornice pole; the edges of the seine is finished with a cord of heavy rope; tackle and blocks are used for draping, the rope being fastened to a hook in the center of a coil of rope measuring ten to fifteen inches in diameter, which is fastened to the corner of the doorway or window. It should be arranged in folds across the top and then allowed to hang from one side.

The little wooden bowls from Russia are excellent "catchalls" for the top of a dressing-case, while the larger ones make very pretty receptacles for jars of ferns or other greens, the black and red stripes contrasting well with the rich dark color of the plants. The cost is very little, only from twenty to eighty cents.

Small ornamental hat racks are made by putting the head of a deer in the center of a wooden panel and setting the four feet, one in each corner, for pegs.

Reglet sticks, which the printers use to fill up spaces in making up their forms, make admirable lattice-work. These strips are smooth, thin strips of cherry and pine of various widths and thickness three feet long. They are pretty used each by itself or alternately, according to the space they fill. A little ingenuity in weaving them back and forth, in squares, diamonds, or a combination of both, a hammer and paper of long finishing nails

being all that is needed. Transoms over doors or windows, are filled in with lattice, as well as the side lights of a hall door, or the lower panels of a window where it is desired to have the light, and yet to be screened from observation. Corner cupboards and doors to old book-cases present good opportunities for this work.

A good way to utilize lace curtains that are out of fashion or not needed for windows is to put two together with a lining of delicate colored silk or satin, and use for portieres. They are very pretty hung at a single door where they may be draped in a variety of ways.

A pretty lamp is made out of the ordinary ginger jar. Do not paint it nor paste anything on it. Leave it in its original blue and the wicker covering, removing only the handles, and put into it a common brass lamp.

Nothing furnishes a room like sunshine and flowers; next to these comes a luxuriant growth of green in winter which anyone may possess by putting some lumps of charcoal in the bottom of a hyacinth glass and filling it with water. Put in thrifty slips of German and English ivy, and the varieties of tradescantia. Sand may be used to hold the stems firmly in place. Fresh water should be put in as fast as it evaporates. A beautiful effect is produced by throwing a handful of wheat in water.

Fenders may be very ornamental as well as useful, indeed no open fire—and what fire is worthy the name that is not open—is safe without one; but the handsome brass ones are expensive, and many a housewife suffers the loss of carpet or rug, because she cannot buy a handsome one and does not know how to make a cheap one. A very fine brass netting which can be bought by the foot at hardware stores answers admirably for the outside of a fender, but it is so pliable that something must be used to keep the thing in place. There is a galvanized coarse wire netting, finished at both top and bottom with a single wire heavy enough to keep it where it is wanted. This comes in different styles of mesh and width. If either wire or netting is bent it must be stretched upon the floor the entire length and heavy weights put here and there to straighten it. They must now be pinned together; there is a very fine brass wire which must be used, putting it in and out through the meshes, as a needle and thread would be used. Care must be taken to keep the two even, and they must be fastened at both top and bottom, and not bent into shape until the fender is finished. A foot more than is needed should be bought, allowing six inches on each end to turn, which should be firmly pressed not to break the wire, but to form a sort of a hinge that will stand firmly when the fender is moved. The worker in hammered brass has great opportunity for making beautiful fenders, but the opaqueness of the material deprives us of the ruddy glow of the coal or wood behind it.

The trail of the mariner is over them all; there is the flavor of the sea about a great portion of our decorations these days; if the salt air does not fill our nostrils and the music of the pink sea-shell and the roaring waves our ears, if we do not feel the rocking motion of the tempestuous sea, when we look at some of the interior decorations nowadays, it is because we have no imagination; for boat-hooks, oars, seine, shells, fishing rods, in fact all the paraphernalia of the sea meet our eyes at every turn. A unique portiere for a single door seen not long since was made of momie cloth, as nearly the color of the sea as possible and adorned with two rows of reefing points, one near the top, the second little more than half way down. These reef-points, which are flat pieces of braided cordage, tapering toward each end, and passed through the holes in the reef-band of a sail, and used in reefing it were gilded with gold paint; the large size manilla rope which corded the edge and bottom was also gilded. The curtain was hung from two oars, one painted white, the other gold, instead of the ordinary cornice pole. A large boat-hook was fastened to the casing and the curtain drawn back by a chain from the end of which dangled an anchor, painted with gold; the heavy hook which served to keep the oars in place was used to hold the chain, a link being easily slipped over the point of it. The effect was charming and the cost very little.

It is a charm when good interior decoration shows signs of strongly individual treatment. In such case, instead of presenting a mere agglomeration of details, such as might be done by different hands, there is an evident predominance of a main intention, which in itself enforces the details as parts of a completed whole, retaining a distinctive and reposeful character grateful alike to eyes and nerves, and exhibiting both force and restraint in expression.